THE AMERICAN

# DANCER

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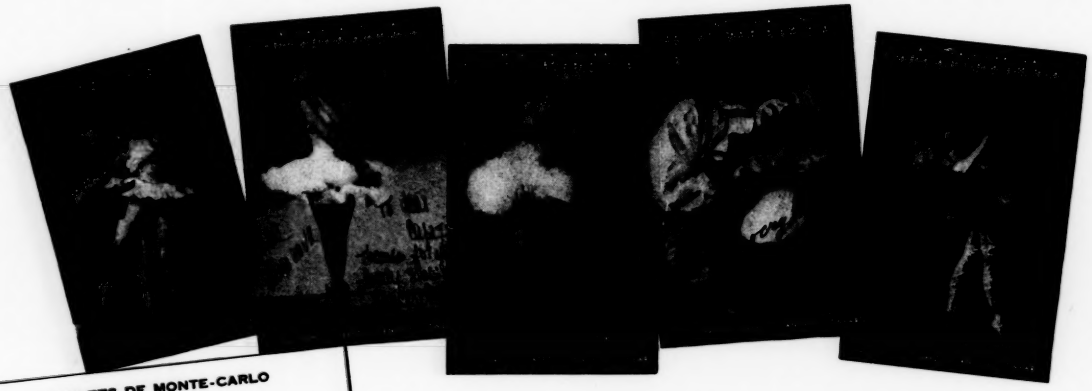

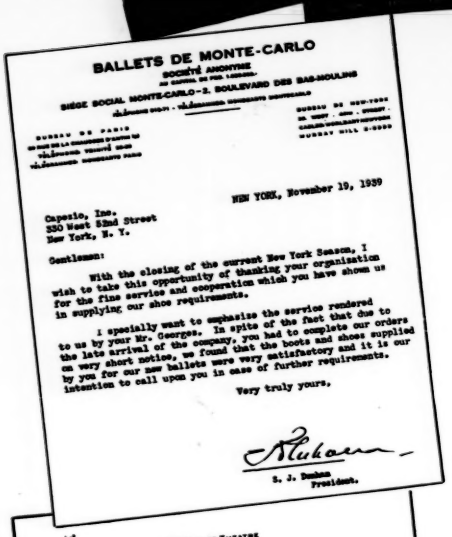

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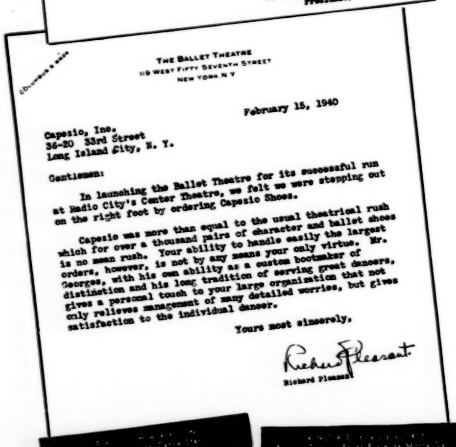

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## • PRO and CON . . .

Dear Miss Howard:

To prove that every page in THE AMERICAN DANCER is an inspiration, your page "Foot-Notes" inspired the title for our revue program this year—"Foot-Notes of 1940."

I am enclosing a copy of the program. The idea was conceived by my thirteen year old daughter, Norma Phyllis, who also thinks you should know that we just couldn't do without THE AMERICAN DANCER.

Yours very truly,
NORMA ALLSOP,
Gainesville, Fla.

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# PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

My dear Miss Howard:

Do you know anything about the dance major course at Ward Belmont? If so, would you be kind enough to pass on such knowledge.

I would also like to know of any other colleges where a girl may take ballet and all forms of dancing, not just modern. I have been unable to get much information on where to send a girl if she wanted a rounded education in the dance along with college work. So many colleges have modern only.

Thanking you for any help you may give me and taking this opportunity to tell you how much I enjoy THE AMERICAN DANCER, I am

Sincerely,

MRS. R. G. O'CONNOR,
Whitewater, Wisc.

EDITOR'S NOTE: *We have referred this letter to Mildred Glassberg Weiner, author of "Trends in Education," which is published in* THE AMERICAN DANCER *during the school semester. It is unfortunate that there are but few colleges that offer anything besides modern dance. However, this situation is fast disappearing as our Educational Directors have come to realize the importance of dance training to everyone's education.*


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## • PRO and CON . . .

Dear Miss Howard:

First of all I want you to know how lovely I think your 1940 *Dancer's Almanac and Who's Who* is. Since returning from Chicago where I attended the convention I have had ample time in which to review the book.

We missed you at the convention, Miss Howard, and your name was mentioned quite often by this one and that one. We sincerely hope you will be with us next year without fail. I, for one, will be looking forward to seeing ou.

Now, just one question—should I seek to communicate by letter with some of those mentioned in the Almanac, would your office see that these letters are duly forwarded to their proper addresses, or how otherwise would you suggest that I could get in touch with them?


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Again, thank you, and my compliments for your very fine work.

And most sincerely,
JACQUELINE FLANNAGAN, San Antonio, Texas.

EDITOR'S NOTE: THE AMERICAN DANCER *will be responsible for forwarding any mail directed to the people mentioned in* DANCER'S *Almanac and Who's Who.*

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# The American DANCER

*Editor* ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

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*On the Cover—*

*A ballroom scene from "It Happens on Ice," sensational skating show staged by* LEONIDOFF *with choreography by* CATHERINE LITTLEFIELD *at the Center Theatre.*

*—Cosmo Sileo photo.*

*At the Left—*

*Radio City Music Hall corps de ballet, America's only permanent resident ensemble. Of the forty dancers in the troupe, thirty-two appear on the stage with eight girls rotating on a vacation weekly.*

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

GERTRUDE E. GALLAGHER, *Art Editor*

THOMAS E. PARSON, *Ballroom Advisory Editor*

WORTH DIXON HOWARD, *Advertising Manager*

*Hollywood Representative*: DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

**THE AMERICAN DANCER**
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# Ballroom Dancing and the Draft

By DONALD SAWYER

*A Hallowe'en Dance for Service men at Sloane House, New York. This is typical of the weekly events held in the gymnasium with music by Ted Feimer's Band and an average attendance of 250. Young ladies from various YWCA's and girls' residence houses are invited.*
*—Photo courtesy of YMCA. Sloane House*

IT IS generally conceded that a dance craze and war go hand in hand. This is partially due to the hysteria which accompanies a war, the necessity for finding an outlet for over-tensed nerves, or the need for entertainment on the part of soldiers who have been long encamped. At any rate, if we look back to the days of 1914-1918, during which the world was embroiled in the first World War, we find ballroom dancing at its peak. Practically everybody in this country danced then, from staid business men who were gaily flinging their arms around to the music of the "Maxixe," to the thousands of girls who volunteered to entertain the soldiers. But outside of the professional units which eventually went to France to entertain at the various camps on the other side, ballroom dancing and other entertainment was handled in a more or less sketchy manner.

At Pershing Canteen for Wounded Soldiers, then situated in Gramercy Park, New York City (which was only one of hundreds of such places), girls volunteered for war work. That included, among other things, the serving of meals, etc., to enlisted men. However, as soon as it was found that any one of the volunteers could entertain in any special way, such as playing the piano, singing, or dancing, she was immediately transferred to the Entertainment Staff. Then it was her job to amuse the boys from morning on. That was the purpose of the Canteens, to feed and entertain the soldiers. It kept the boys "off the streets," as it were, and under supervision.

At this writing the United States, happily, is not at war, but somewhat of a war situation has been caused by the passing of the Draft Bill. This means that some 1,400,000 young men will be segregated in camps throughout the country, and that the entertainment problem has again arisen. How can we best meet that problem? And how, also, can we turn that problem to the best advantage, in our schools of dancing?

Naturally, many of the boys who will be called in the first draft are our students. That means that we are going to have a further shortage of boys in our schools for some time to come. It is going to mean readjustment for us, and the making of new plans to meet the situation. It would seem advisable to start planning now . . . some sort of concerted action to cope with the problem.

If, as before, our girls are going to be called upon to help entertain the boys in camp, and on leave, would it not be a very good idea if the girls in question learned as much about ballroom dancing as they possibly could in order to prepare themselves for their jobs? There is every reason to believe that they will not only have to help, but that they will want to. Our countrymen have always thrown themselves wholeheartedly into any situation, when necessity called. It will not be so much fun for the boys to have to dance with untrained girls. There were many cases during the World War when a girl, who was otherwise not too popular, suddenly burst forth as the real "belle of the ball," through her dancing.

A school that had the foresight to inaugurate classes in ballroom dancing especially for the girls who will volunteer to entertain, might turn a somewhat depressing situation into a profit. Such classes might prove very popular. At least the idea merits some thought. It is important to dance as well as one can, not only, as in this case, for the draftee's sake, but for the sake of one's personal popularity. The boys are going to want feminine companionship more than ever, and one way of achieving it is through ballroom dancing. Furthermore, they won't be interested in "wallflowers," and that is one selling point in the formation of such classes.

On the other hand, the boys, themselves, should come in for some training. At the training camps to which they will be sent, they will meet other young men from many states. The ballroom dancing that they will see will be just as diversified as the people they meet, because we dance quite differently, even in various sections of the same state. The needs and demands of this vast country are too great to be unified. It stands to reason that if a boy from your own part of the country has at least a slight knowledge of ballroom dancing, he is going to doubly enjoy picking up new dances from the next fellow, to show to his friends when he returns home on leave.

Another much more important fact is that the boys who are drafted, or who have previously enlisted, are going to have to spend long hours marching. The majority of them are far from qualified to do so. Most of them who are now working are employed in positions which do not require long hours of standing. It will be a real hardship for those whose muscles are dormant

(*Continued on page* 22)

# Summing Up

LEONIDE MASSINE (*top*) *and* COL. DE BASIL (*below*), *whose companies will both be seen in New York and on tour this season.*

We can only speculate, of course, on what really transpired between Manager Sol Hurok and Leonide Massine and his backers after the announcement appeared one morning in both the Herald Tribune and the New York Times that the long-absent and rival de Basil company would be presented for a season of several weeks at the 51st St. Theatre in advance of the Massine company's fall premiere. Massine was on the high seas, returning from South America with his company when the story broke, and, presumably, still enough days away from port to "cool off" before he could invade Mr. Hurok's sanctum in Radio City.

However, something must have misfired and we now can only regret that we were not able to be a mouse in the wall when that memorable conference finally did take place. (And a Russian-speaking mouse, at that, for no doubt the session was too fast for any arguments in English.) Reading between the lines of the next announcement which was to the effect that the *Massine* company would open first at the 51st St. Theatre for a three weeks' engagement brings us to the conclusion that somebody put on the pressure and when the pulp began emerging from the small end of the horn it proved to be—none other than Col. de Basil, who by now must feel pretty much at home being squeezed out the tight end.

Fortunately it is not our function to try to fathom the workings of the Russian mind, whether it be in managerial garb or ballet shoes, but our Anglo-Saxon thought channels are completely clogged by the now-you-see-it-now-you-don't or on-again-off-again-Finnegan technique. It was so long before the smoke cleared away after the de Basil-Massine split-up that we began to wonder if we would ever know who was who, and then along comes Manager Hurok as the bland manager of *both* companies, and the kettle boils merrily again.

The result, taxing as it may prove to be upon Mr. Hurok's diplomatic stamina, provides a veritable feast for balletomanes. With a company starting in the West and working its way East and another company starting in the East and working its way West, and an American group or two dashing from coast to coast the ballet cup is surely filled to overflowing!

■

As we go to press we have the Massine company opening at the 51st St. Theatre with five new productions: *The New Yorker* with choreography by Massine based on a libretto and decor suggested by Rae Irwin of the New Yorker Magazine to music both serious and popular by George Gershwin; *Poker Game* (first presented by The American Ballet at the Metropolitan as *Card Party*) with choreography by George Balanchine and music by Stravinsky; *Vienna 1814* with choreography by Massine, von Weber's music and decor and costumes by Stuart Chaney; *The Nut-Cracker,* a revival to Tschaikowsky's music staged by Mme. Fedorova with designs after Benois; *Serenade,* another Balanchine choreography of the American Ballet days to Tschaikowsky's Serenade for Strings with costumes by Jean Lurcat and lovely Marie Jeanne, formerly prima ballerina of Ballet Caravan, dancing the leading role as guest artist.

The company remains virtually the same with the prima ballerinas Danilova, Slavenska, Markova, Krassovska and Rostova and leading male dancers Massine, Youskevitch, Franklin, Eglevsky, Platoff, Girard and Zoritch.

■

Opening at practically the same time in Los Angeles, California, we have, on the other hand, Colonel de Basil's company which has been touring Australia these last several seasons. This company has passed through several phases since last its principals were seen here and Colonel de Basil has been their leader—and has not been. It was just at the outset of the war that he was reported to be operating a restaurant in Paris while everyone assured everyone else that he was definitely through with ballet. But it is a distinguished band of old favorites (long beloved by the public though young in years) that he has brought across the Pacific. Toumanova, Riabouchinska, Baranova and Lichine are the four outstanding names which have never been entirely replaced in balletomane's hearts. One noteworthy addition to their repertoire has been made since they landed on these shores and that was when they summoned Boris Romanoff, ballet master of the Metropolitan, to the West Coast to do the choreography for *Giselle.* This is interesting, too, because it marks the resumption of an association between Mr. Romanoff and Colonel de Basil which began after Diaghileff's death when Romanoff aided in forming the Ballet Russe de Monte Carlo with de Basil.

For the most part the de Basil company's repertoire will be new to audiences here. Among the long list are: *Graduation Ball* staged by Lichine to Strauss music and with setting by Benois; *Cinderella* with settings and costumes by Natalie Goncharova who set *Coq d'Or; Paganini,* staged by Fokine to music orchestrated by Rachmaninoff with costumes by Soudekein; *Prodigal Son* to Prokofieff's music with choreography by Lichine and decor by Eugene Rouault; *Protee',* with choreography by Lichine to Debussy music with settings by George Chirico; *Pavanne,* to Ravel

# Highlights of the Month in the Dance World

*by*

**RUTH ELEANOR HOWARD**

*A view of the Dance Archives in the Museum of Modern Art, New York and (inset)* PAUL MAGRIEL, *curator.*

music with Spanish decor by Jose Sert; *The Eternal Struggle* staged by Igor Schwerzoff to three symphonic Etudes by Schuman and with scenery and costumes by Kathleen and Florence Martin of Melbourne; and many old favorites such as *Coq d'Or; Aurora's Wedding, Cotillion, Prince Igor,* etc.

This company is scheduled to come into the 51st Street Theatre in November. The Massine company closes there November 2.

■

Instead of being daunted by so much activity on the part of the two Russian ballet companies, our own American ballet companies are paragons of industry this season. The Ballet Theatre which, last season, cast such a portentous shadow on the horizon that it seemingly frightened even itself, has proved to be not in the least faint-hearted. After the first few baffled weeks when it figuratively sat back and contemplated its new success much in the way a mother might look upon a child grown up over night, Impresario Richard Pleasant and all others concerned rallied forces and emerged with a series of stadium performances the like of which New York has never seen before. Immediately upon the heels of the summer closings, the organization took possession of an old brownstone mansion on 53rd Street and went busily about the business of rehearsing and preparing for the now assured success of the fall while the managers succeeded in having the company booked for the Chicago Opera season. This, for the ballet, will be from November 3 to about December 15 with ballet performances on Thursday nights and Sunday afternoons.

Many new works which are now in production will have their premiere during this Chicago season, among them the *Pas de Quatre* recreated by Anton Dolin to original music loaned by the British Museum. Enough notes are legible on the margins of the music that Dolin feels certain he will be able to reproduce the style almost exactly. Lucinda Ballard will copy the designs from the old lithograph on the cover of the music. Other new ballets will be: *Italian Suite,* choreography by Anton Dolin and greatly enlarged from both its European and summer presentations, to music by Cimarosa and with costumes and set by de Molas; *Billy the Kid,* choreography by Eugene Loring (acquired from the Ballet Caravan); a new ballet by Eugene Loring titled *Man from Midian* with scenario and libretto by Winthrop Bushnell; *Gala Performance* by Anthony Tudor with costumes by de Molas.

Two other new ballets are now in production but will be saved for New York premieres. They are *Der Klaerte Nacht* to music by Schoernberg, choreography by Tudor, and *Four Virgins and a Devil* by Agnes de Mille.

The Ballet Theatre will return from Chicago the middle of December to prepare for its New York season which will open early in January and run for a longer period than the all-too-short three weeks of last year. There have been a few changes in personnel but most of them are in the corps de ballet where, now, are to be found without exception dancers who have heretofore been rated as soloists. Many of the disbanded Ballet Caravan members are now in the ranks of the Ballet Theatre.

■

Strange how much thought seems suddenly to be given to the perpetuation of the art of dancing, in this country. And yet, it may not be so curious, for when we hear and see evidences of widespread destruction elsewhere in the world it is only natural for us to think of offering peaceful haven to masterpieces of art as well as to humans. Whatever the reason, it is gratifying to watch the work that Paul Magriel is doing with his Dance Archives in the Museum of Modern Art on New York's Fifty-third Street.

Starting with little more than a cubicle of space, the Dance Archives has grown steadily until now it presents an orderly and imposing appearance. As Curator, Paul Magriel has attempted to gather about him valuable data of all kinds on the dance. Lincoln Kirstein donated his private collection of dance books, many of them most rare, to form a nucleus for the Archives and, based on this, Mr. Magriel has already built an important library. Photographs of dancers through a period of many years, "scrap" material that is invaluable in research and paintings, sculpture and oddities even to a pair of glass studs for a man's shirt with Fanny Ellsler restlessly encased within, all go to make up a valuable source of information on all phases of the dance.

The Dance Archives of the Museum of Modern Art should be on everyone's list as a place to visit in New York, and it should also answer the question so many people ask—"Where can I send old magazines, programs or books on the dance which are no longer necessary to me but which I should like someone to enjoy?"

# At the Conventions

## CHICAGO • CALIFORNIA • BOSTON

LEO T. KEHL, *re-elected president of the CNADM*

### C.N.A.D.M.
### *by* MARIAN SCHILLO

The 1940 Normal School and Convention of the Chicago Association of Dancing Masters held in Chicago from August 12th thru August 31st, was conceded the most successful in ten years. Fifty-two new members joined and attendance for Convention week ran over three hundred.

Highlights on the faculty show that Madame Sonia Serova carried away first honors for popularity and Muriel Stuart ran a close second. Both teachers were made Honorary Members. The Normal School faculty was as follows: Prideaux and Arlova, Gretchen B. Schmaal, Leo Kehl, Elsie Stigler, J. Allen MacKenzie, Ernie Geibel, Louise Ege, Fran Scanlan, Ermie Schultz, Pearl Allen, Elliott Vincent, Elmer Wheatley, Forrest Thornberg, Whitford Price, Billy Moyer, Dorothy Donelson, Clement O. Browne, Jimmy Sutton, John Butler, Nico Charisse, and Vera Mirova.

Convention: Johnny Boyle, Donald Sawyer, Mme. Serova, Muriel Stuart, William Hermann, Jr., Nico Charisse, Alberto Galo, Andy Quaid, Elliott Vincent, Dorothy Donelson.

Johnny Boyle was a tremendous hit as was Donald Sawyer. Classes were exceptionally well attended and everyone seemed to be working especially hard this year. Never has there been quite so much enthusiasm over the faculty and appreciation for the variety of work offered.

Over a period of years it's quite apparent that the general trend toward more serious effort, toward a higher and higher standard of work offered, is bearing results and today this group stands as a most scholarly and dignified organization.

The President's Ball opened the Convention week socially. The next three evenings were devoted to ballroom work by Andy Quaid, Donald Sawyer and Louise Ege, drawing out large crowds and getting in a lot of fun as well as work. Thursday evening came the annual Banquet, and Grand Ball, followed by a program of dances by Johnny Boyle, Hal Christian, Beverly Hull, Elmer Wheatley and Major Booth. Friday evening was Installation of new officers and a professional talent show with J. Allan MacKenzie as Master of Ceremonies. Those who appeared were Billy Van, Frank Farnum, Pearl Hjerstedt, Louise Frisch, The Ashburnes, Mary Rickey Griffith, Jacqueline Flanagan, Bonnie Nieblong, courtesy of Wm. Hermann, Jr., Harris, Claire & Shannon, sensational exhibition trio, courtesy of Alberto Galo, the Dorothy Byton Girls, courtesy of Dorothy Donelson. Appearing also thru the courtesy of the Kehl School of Dancing, were the Kehl Twins and Virginia Kehl, and pupils of Mildred Caskey, Doris Johnston, Eleanor Christian and Mary David.

Officers for 1940 are as follows: Unanimously reelected is President Leo Kehl, Secretary Wm. J. Ashton, Treasurer Robert A. Campbell and Principal Gladys Benedict. Elsie Stigler remains Director of Work and Hal Christian Sergeant-at-Arms. Board of Directors—Edna Christensen, Louise Ege, Andy Quaid and Pearl Allen. First Vice Pres. J. Allan MacKenzie, second V.P. Jessie Charleston, third V.P. Brownie Brown.

### A.D.T. of S.C.
### *by* DOROTHI BOCK PIERRE

The Eighteenth Annual Convention of the Associated Dancing Teachers of Southern California was held at the Knickerbocker Hotel in Hollywood, August 25, 26, 27, 28.

The convention opened on Sunday afternoon with a business meeting followed by two sessions of ballroom and the evening devoted to a banquet at Earl Carroll's Theater restaurant.

Monday, Tuesday and Wednesday were spent in intensive work from 9 in the morning to 4:30 every afternoon. Tuesday evening Jules Swart gave a real western barbecue party, and many of the members attended Hollywood Bowl to see Adolph Bolm's *Firebird* ballet.

There were seventy-five attending the Convention, a larger enrollment than last year. All of those attending were from the western states.

Ernest Ryan, president of the Associated Dancing Teachers of Southern California and Principal of the National Convention Normal School, taught the "dance of the year," the *Liberty Parade,* a couple dance or mixer, danced to popular tunes with a patriotic flavor. Mr. Ryan also taught a *Rumba* and *Lindy Hop.* Jules Swart taught a *Tango, Tango-Waltz, Junior Strut* and a *Novelty Swing Trot.* Jack Kofeldt from Portland, Oregon, taught a *Pinwheel Fox Trot,* a *Habanera Fox Trot* and a *Pivot Waltz.*

Grover Abel from Houston, Texas, taught a *Mexiconga Tap,* and a *Rumba Tap,* as well as old fashioned Squares and Longways, and some ballet combinations.

Mr. Abel told of a dance craze that started in Houston, and is sweeping all of Texas, called the *Nigger Shuffle,* danced to popular fox trot music with a syncopated rhythm. Carlos Fernando taught the *Rumba* and *Conga* as he teaches it in his studio and at the popular La Conga cafe.

Ray Leslie taught *Boy Meets Girl* tap; and Dave King taught a *Rumba Tap.* Kittie Mac taught children's dances, having a little girl demonstrate an interpretive number, *Gypsyette,* and an acrobatic *Junior Strut.* Harry Hemphill from San Diego, taught a Spanish castanet dance, *En la Cava,* and castanet technique.

Lois Naudain taught a *Balloon Dance* on half toe, and a *Doll Dance;* and Blanche Courtney from Calexico taught an oriental toe solo, *Belle Orientale,* and some ballet combinations. Miss Courtney's lovely sixteen year old daughter attended the convention for the first time. Rudolfe Abel taught Italian and Russian classic ballet combina-

(*Continued on page* 24)

MIRIAM MARMEIN.

*Artists who appeared on* THE AMERICAN DANCER *program at the Boston Convention. Left to right: The Four Co-Eds;* JOSE VEGA *with* MARQUITA *and his guitarist-brother,* MANUEL; BRETT *and* YOUNG;

# Tahitian Upa-Upa

by

**AGNES BOONE**

*Native Dancers in a Ceremonial Dance*

**EDITOR'S NOTE—Agnes Boone, the author of this article, returned last month from a sojourn of nine months spent in various remote islands of French Oceania. She searched for both the traditional and modern dances of the South Seas and besides learning them made many documentary films for her library of indigenous dances.**

HOW rapturous the night! How soft the air and gentle the breeze that stirred the delicate blossoms of the jasmine and tiare-tahiti and blended them in exotic fragrance! What dramatic splashes of moonlight silvered and highlighted the graceful seaward-leaning coco palms! The lawn which edged the white beach of the lagoon lay freshly cut beneath our feet and velvety—had not Moro spent the afternoon swirling his long schythe in great deft circles from high over his head to dangerously low near his bare feet, changing the scythe from hand to hand without a break in its rhythm to ripple the pliant muscles at the other side of his superb mahogany-toned back?

From the center, flaming torches revealed groups of spectators, hibiscus in their hair, pareus of brightest red, green, or blue splashed extravagantly with enormous flower patterns in white or violently contrasting colors wound about them, sitting on pandanus mats in the deep shadow of a burau tree or tall hedge of false coffee.

In Spain I marveled at the virtuosity of the lowliest senorita with the ubiquitous fan, in Tahiti at the Vahines, varying their coiffures with astonishing rapidity—a few strokes of a tortoise shell comb, a quick swirl of the wrist, and coils of hair are piled in a "figure eight" at the nape of the neck or crown of the head. Then they withdraw the comb and toss the head and down it pours over the shoulders and below the waist, black as sea water on a stormy night. If it falls in two long braids when first she smiles at you, a moment later moonlight might glisten in the cocoanut-oiled strands of a neatly wound "coronet."

Guitars and babies were passed about from group to group and throaty Tahitian voices were lifted in song after song as the throng awaited the dancers. Finally they leaped out of the shadows into the circle of torchlight, led by a group of musicians bearing more guitars and ukuleles, who seated themselves at the rim of the circle. The dancers formed two lines, the men and women alternating, to face the musicians; and Tetua, chosen choreographer for this occasion, with simple dignity stepped forward to face the dancers and perform with them while inspiring and coordinating their efforts, much as a conductor of symphonies.

Over the strip of pareu cloth which the men draped into "shorts" and the women into "slips," each wore an ankle-length skirt of silky shredded, bleached, burau bark. Leis of leaves crossed over one shoulder and under the opposite arm of each Tane and ropes of exquisite tropical flowers hung from the necks of the Vahines. Crowns of ferns, freshly gathered from high mountain ravines, and flowers behind the ears, gave a fawnish look to the men, while exora, hibiscus and white ginger bedecked the women and stood startlingly against their midnight tresses and soft *café au lait* skin.

Suddenly voices broke into rich pagan harmonies, the guitars throbbed at a furious speed, skirts began to tremble and swirl about sinuous hips and rippling arms pantomimed the dance of greeting. The next song chanted forth an invitation to hospitality and the dancers' gestures invited one to everything from a bath in the sparkling pool below the waterfall to a delectable feast. Throughout, the dancers' hips spun about their waists in sensuous rhythm. Songs of the pirogue on the lagoon, fishing and rowing, were followed by dances frankly flirtatious, rising to a crescendo of savage eroticism in the dance of challenge. Seated in a circle the dancers, called upon in turn by Tetua, sprang to the center. The musicians played in a frenzy to keep pace with the barbaric speed of the duetists. Their vibrant songs were like heady wine to these supple dancers, who seemed to be offering themselves in ritual and whose sensual movements exceeded symbol. Reminiscent of "shining" in the days of the "Big Apple" rage, each couple strove to outdo the performance of the previous pair, and individual improvisation or style was instantly applauded by an audience capable themselves of taking part creditably at any moment.

"Tetua, Tetua!" clamored voices from all sides. Fired by the ecstatic excitement of the moment and eager to dance, though inborn traditional Polynesian courtesy would have caused her gracious acquiescence, Tetua called for "Papio" from the musicians. Flashing a smile and a gesture, she moved toward Tutaha, who sprang from the turf. Son of a line of district chiefs, tall, finely

(*Continued on page* 23)

# Via The Grape Vine

*by* **VERITAS**

ALEXANDRA DANILOVA *in a back-stage arabesque with Dobbin, equine star of A Thousand Times Neigh, Ford ballet at the N. Y. Fair. The two dancers encased in Dobbin's gray flannel hide were Rem (Front Legs) Olmsted, former UCLA full-back, and Aaron (Rear Legs) Gobetz, formerly with the Palette Ballet in Chicago.*

PERFORMERS ARE undoubtedly the first to give three cheers for the Fall of the year for the reason that more hotels and clubs present floor shows. Among those chosen to open a new spot were Pancho and Dolorese who danced at the premiere of the fashionable Pago Pago Club situated in the swanky East 50's in New York City.

●

PEPITA AND LUCIA, attractive song and dance sister act, are at the Embassy Club in Philadelphia.

●

GERARDO'S CUBANS, another successful Conga group, are remaining at the Beachcomber, New York, instead of accepting the contract offered them by the management of the Ritz-Carlton Hotel Roof in the City of Brotherly Love. These youngsters await their debut at the Monte Proser new Copacabana Club which is to open its doors soon in N. Y. Gerardo, formerly the masculine half of the team of Gerardo and Nadine, is a recent bridegroom to a non-professional. Nadine has had to forsake dancing due to illness.

●

HARRIS, CLAIRE AND SHANNON, the show stopping trio at La Conga, New York, have had six additional weeks joined to their agreement. Following this appearance, they travel to South America for further bookings.

●

JUDITH AND JACQUES are currently exhibitioning in Montreal's Club Samovar. By the way, it must have been great satisfaction to the well known teacher, Alberto Galo, to realize that because of his thorough training of his pupils, they are able to instruct along the exhibition ballroom line such as the above mentioned team did in an August Convention at New York's Park Central Hotel.

●

CASS, OWEN AND TOPSY were at the Orpheum Theater, Omaha, the week of October 3. They are a clever threesome and sensational in their slow motion acrobatic-contortionistic number.

RUTH ST. DENIS *and* MARTHA GRAHAM *photographed at the N. Y. World's Fair—one of the few times Miss St. Denis and her former pupil have been pictured together in recent years.*

GOWER *and* JEANNE, *who recently closed a return engagement at the Rainbow Room and are currently appearing at the Waldorf-Astoria, are busy getting new routines in the Carlos studios between shows.*

MARIA GAMBARELLI, the little fairy-like ballerina whom the late Roxy affectionately called "Gamby," plans to do concert work. Understand she is searching for two boys with ballet training to assist her in her new field of dancing.

●

THE COLSTONS went through their laugh-provoking antics on the N. Y. Strand Theater stage during the first week of October. This team does not rely upon slapstick comedy but dances so amusingly that they are always entertaining.

●

GONZALO AND CHRISTINE are at the Nicollet Hotel, Minneapolis. They are doing nicely even though the duo lacks good dance material, depending upon strong arm tricks to bring the applause.

●

RAMON AND RENITA, exhibitionists par excellence, were to open the New Franklin's Garden Terrace, Philadelphia, but did not get the engagement because of the other team's (who did land the spot) undercutting in salary. A box of the stickiest rosin to such people.

ALEXIS DOLINOFF, *ballet master and choreographer, who will act as dance critic for* THE AMERICAN DANCER *in Chicago.*

THE ROUMANIAN VILLAGE reopened October 12 as the Pan-American Village and featured the ballroomists, the De Maranvilles in its floor review. A terpischorean scroll to this pretty N. Y. cabaret for constantly presenting shows.

●

ENRICA AND NOVELLO went into the Hurricane, New York for one month and are staying for eight weeks. Enrica is indeed a divine dancer but why not soften and use those arms more? Comes the time to place a feather in Novello's hat for the smooth handling of his partner in lovely lifts and tricks and also a marked improvement in his footwork.

●

KAY, KATYA AND KAY, the exhibition ballroom trio, were booked for a tour of 30 weeks with Ted Lewis and his orchestra. The act opened October 1st at the Roosevelt Hotel, New Orleans.

●

THE STATLER HOTEL, Detroit, is offering the dancers Latin, Raul and Eva Reyes as the nightly entertainment feature to its patrons. With the strong trend towards Latin rhythms, this colorful couple has abandoned their exhibition routines for their costumed Rumbas and Congas in the authentic manner, sans aerial work.

THE BEAUTIFUL BRAZILIAN city, Rio de Janeiro seems to favor dance teams. At this writing, Estelle and LeRoy are doing their sophisticated ballroom at the Urca Cafe. Over at the Copacabano Hotel, Minor and Gomez are treating the guests to a variety of dances which are not very exciting but well gowned by Hope Minor. Then, the duo that is traveling over the dance floor with intricate steps and splendid tricks at the Casino Atlantico is De Angelo and Porter. •

THE SIX DANCING DEBONAIRS, those very good looking young men with educated feet and subtle comedy, are most successful at the Palmer House's Empire Room, Chicago. •

DEANA AND DEL CAMPO closed at the Cromwell House, Miami Beach, and are now at the Henry Grady Hotel Atlanta, Ga. •

GLOVER AND LA MAE were, finally, the team selected to open the Cafe de la Paix, St. Moritz Hotel, New York. Many

SERGIE TEMOFF *and* FRANCES FARNSWORTH *as Romeo and Juliet from their concert program.*

dancing duos auditioned for this opportunity but though the majority were better dancers they were not considered because they did not have the experience of conducting the "Champagne Hour." After all, Glover and La Mae originated the idea. •

CHANEY AND FOX are at the Park Plaza Hotel, St. Louis, for four weeks. •

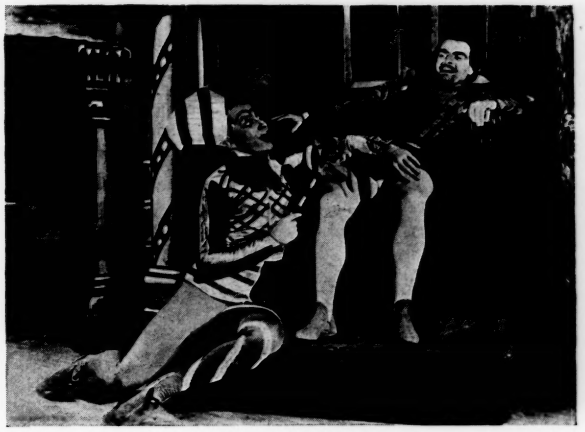
THE HI-HAT CLUB, Chicago, inaugurated its Fall season with the very capable assistance of the Duanos in its floor extravaganza. Teddy Duano's new partner is doing splendidly and is a dancing doll. •

DON AND BETTY LYNNE known as "the story-tellers of the dance" were held over indefinitely at the Tic Toc Club, Milwaukee. •

THE CLUB ROYALE, Detroit, is now high-lighting those youthful performers, Joe and Betty Lee in its floor show. •

THE RATHER STAID Persian Room of the Hotel Plaza, New York, has strayed from its usual sedate path and presented that cute personality Dixie Dunbar, along with a line of pretty girls. Russell Markert is responsible for the very attractive idea. The magnificently decorated Room opened on October 8. •

MARIO AND FLORIA danced the week of October 3 at Loew's State Theater, New York.



EDWIN STRAWBRIDGE *as Robin Hood and* CHARLES TATE *as the Jester in the new Junior Programs' Ballet Robin Hood now on tour.*

PAUL DRAPER, ANGNA ENTERS and ARGENTINITA are among the artists who will be presented on the YMHA dance series this winter. •

JOSE VEGA and Marquita, now dancing in Boston, came via North Africa, Liege, Paris and New York. Jose is of a Gypsy family of North Africa which is distinguished for its Flamenco singers, dancers and guitarists. His brother, Manuel, who

JUDITH *and* JACQUES *now fulfilling an extended engagement in Montreal.*

assists him with the guitar, has accompanied such Gypsy dancers as Carmencita Vega, Chica Muñoz and Pilar Amaya. Both brothers appeared in the Spanish motion picture *Orgia* starring Pilar Amaya. •

STUART AND LEA are currently appearing at the Top Hat, smart night club in Union City, New Jersey. •

ALBERTINA VITAK is acting as commentator for a new program devised and presented by Lillian Moore and titled *The Ballet: Yesterday and Today.* It traces the development of the theatrical dance from about 1750 to the present day and contains dances from the old ballets, *La Sylphide, La Gitana* and *Giselle* as well as *The Sleeping Princess, Les Sylphides, Prince Igor* and others danced by Miss Moore. Their first performance was in Stamford, Conn., October 9. •

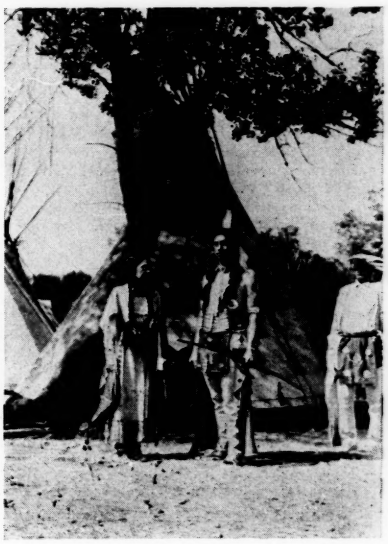
THE PROGRAM which the Grafs are offering on tour this season includes *Preface, Con Vivo, Garden Party, Romance, Ode to the Living, Renaissance, Vintage*—1912, and *Singing Earth.* The company's cross-country tour started October 12 after a busy summer spent in the Green Mountains of Vermont where an experiment in cooperative living on an expansive estate with a comfortable barn converted into a studio theatre, proved most successful for all twelve involved. •

VALESKA GERT began a series of Sunday night performances in the Cherry Lane Theatre in Greenwich Village October 6. •

BARBARA PERRY, California dancer, has been signed for a feature dancing role in the Shubert's Detroit Operettas for which Carl Randall will be dance director.

(*Continued on page* 17)

THE LAUBINS, *Reginald and Gladys, pictured before their tepee at the Crew Agency in Montana—the largest Indian reservation in the country. Their Indian names are Tatanka Wanjila* (*Fighting Nephew*) *and Wijaka Wastewin* (*Good Feather*).



THE STORY:

Leaving his Wisconsin farm home to seek a career in the ballet, Francesco is engaged by the famous Pavley-Oukrainsky troupe. After a tour of Mexico, the company ends up in South America where the impresario skips out with the entire receipts leaving the troupe stranded.

# *Danseur*

## THE STORY OF

## MY DANCING DAYS

### *by* JULIAN FRANCESCO

The members of the company were called together for a conference with Serge Oukrainsky. We were asked whether we wanted to go on dancing under a sort of profit-sharing plan or whether . . . Anyway, we decided to accept the plan to share profits from future performances, if any. The first series of these netted each dancer a few pennies, but we went on performing hopefully while Oukrainsky cabled for a loan of the necessary funds for our return voyage to Chicago.

Strange to say, none of us were unduly depressed by the realization that we were stranded in a foreign land. As long as we had stages to dance upon we never felt really homeless.

Returning to Brazil we were welcomed by the many friends in Rio de Janeiro whom we had met during our first engagement in that beautiful city, among them a traffic policeman by the name of Ignacio.

I had often passed Ignacio late at night when making my way hotelward through the narrow and deserted streets. He stood alone under a dim street light appearing immensely bored. Very few cars at that hour had the privilege of being directed by him.

"I dance with the ballet at the National Theatre," I told him one evening after our return to Rio.

"Dancers there too," said Ignacio pointing toward a huge dark edifice nearby. From the outside the building looked completely abandoned.

"What kind of dancers?" I asked. Our entire conversation was in Portuguese since Ignacio knew no English.

"Would you like to see them?" inquired the traffic officer.

I nodded enthusiastically.

"Come along then."

Ignacio led the way to a great iron grill doorway where he gave a special ring for admittance. Behind the closely shuttered windows we were admitted into a brightly lighted salon where dozens of elegantly attired couples were chatting, dining or dancing in an atmosphere strikingly and splendidly Oriental. Ignacio's police uniform gave us the run of the entire establishment.

On the second floor was a great, dimly-lighted room resembling the gawdy interior of a Maharaja's palace where the weary guest reclined comfortably upon colorful cushions scattered about the floor. Oriental music, weird and melancholy in spirit, softened the atmosphere. When the music changed in tempo, the wild, pulsating rhythms of cannibalistic tunes introduced a native dancing girl who performed with such superior softness, grace and abandon that for the moment I felt ashamed of the stiffly bouncing ballerinas who graced our ballet. Only Ignacio's police badge had enabled me to enter this charmed circle, otherwise I should have liked to invite the entire ballet company to enjoy the rare experience.

When Oukrainsky had somehow managed to borrow the necessary funds to transport the entire company back to New York, our performances ended with a gala farewell on a Saturday evening. Our glorious stay in South America had almost come to an end.

The final performance over, one of the ensemble dancers, Jack Irtep, invited me to accompany him to our favorite sidewalk cafe for a last supper on the Boulevard. The steamship Voltaire was already docked and waiting to begin the long voyage back to the States at seven o'clock in the morning.

Jack and I sat at the Boulevard Cafe sipping our coffee and talking over the fun we had had in Brazil when a young native approached our table.

"The place is crowded, señors, do you mind if I take a chair at your table?" asked the native politely. We motioned to him to sit with us.

Many valuable stones are mined in Brazil and after discovering that they could be purchased for a fraction of the price one would have to pay for them back home, practically every member of the company loaded himself with them. Mine were hidden in my trunk for safe-keeping but Jack certainly presented the appearance of a walking jewelry shop this last night in Rio. Consequently, we were in no mood to be friendly toward strangers. When the new arrival began to discuss our performances in Rio however we gradually allowed ourselves to become interested. Just another harmless balletomane, we promptly decided, and when a short while later another Brazilian joined us we thought nothing of it.

When Jack and I left the Cafe to go to the waiting ship to turn in for the night and our new found friends asked if they might drive us in their car to the docks we gratefully accepted their generous offer to give us a lift and started for the harbor in high spirits.

"Your boat sails at seven in the morning, señors?" asked the larger native in Portuguese.

"At seven!" replied Jack and myself in unison.

"It is still very early. Would you not enjoy a last look at Rio? I know of an interesting Cafe in the mountains where they perform the Maxixe and the Tango to perfection," said the younger Brazilian.

Our last night in South America! The air was warm and inviting. Perhaps we would never again return to this enchanting country. We couldn't resist.

The car swerved back again. We drove through the beautiful boulevards to the outskirts of the city and then far up into the high mountains bordering the sea. Through the warm night, fragrant with the perfume of rare tropical flowers and the heavy aroma of damp jungle growth, the car ground its way upward along a narrow mountain roadway bordered on one side by steep cliffs and on the other by a sheer drop-off to the ocean below.

Finally the car stopped. The husky driver stepped out.

"Come, muchachos, you may see a magnificent view of Rio from this cliff," he said. "Follow me and I will show you."

Jack and I followed the two natives to the edge of the cliff where we looked down upon the city of Rio de Janeiro. The graceful curve of the harbor sparkled like a great necklace of diamonds in the distance. Jack walked a few paces higher along the roadway with the huskier Brazilian to get a better view of the city spreading out below us.

"Nice belt you have there," said my companion, after they had walked away.

The belt I wore was the most valuable accessory I had upon me. It was an unusual belt, wide and of hand-tooled leather.

"May I have the belt as a souvenir of this evening?" The Brazilian was polite and cordially insistent.

"I'm afraid not," I told him just as cordially, "I need it."

"In that case, if you will not give it, I'll be obliged to take it." The native stepped closer.

I tried to explain in very imperfect Portuguese that the belt had been the gift of a good friend and that I, therefore, had no intention of giving it away.

Suddenly the Brazilian made a lunge for me.

Just as suddenly I had had enough of this polite Brazilian holdup. We struggled for possession of the prized belt until I let out a loud series of good old American cuss-words. I so astounded my would-be assailant that he ran full speed up the roadway to join his native companion and my friend Jack with the more valuable loot.

Before I could overtake them the two natives had forced Jack into their car, started the motor and disappeared out of sight up the mountain. They had kidnapped him.

My first thought was to get away from this lonely spot and back to civilization. I hastened down the road toward the city to find the police.

After hours of trudging along that narrow pass, dodging into concealment at intervals when a car passed, I came finally and wearily to the outskirts of Rio. At this early hour of the morning the streets were deserted. Dragging on until I came to a lighted Cafe I finally made the proprietor understand my story and he called the police. After I repeated the account of Jack's abduction the native policemen whisked me away to a police-station. It was then four o'clock in the morning, only three hours before our ship was scheduled to depart for the United States.

Without money and without tickets, Jack and I would have no possible way of getting back to New York if we missed that boat. As the police-station clock ticked away the precious minutes I became more and more panic-stricken. The police continued to search for Jack. My fears for his safety increased with every passing moment. Had he been robbed and then thrown over the side of that treacherous cliff into the raging breakers below?

At six o'clock Jack came sauntering into the station, escorted by a group of native police. They had found him trudging dejectedly down the mountain road toward the city. I noticed that he had been shorn of every jewel.

"Gee, boy, I'm glad to see you!" I exclaimed. "I thought they had killed you!"

"Well," he said steadily, "they got all my money and the jewelry."

"Come on," I said grabbing Jack by the arm and starting for the door, "let's get out of here. Our boat sails in less than an hour!"

(*Continued on page* 21)

# Bulletin

## DANCING MASTERS of AMERICA, Inc.

### *by* WALTER U. SOBY

### WILL THE DEFENSE PROGRAM STIMULATE INTEREST IN BALLROOM DANCING?

Perhaps the enormous defense program and preparedness for war may sound like trouble, but it does have its effect on the mentalities of any population of any country so involved. We in the United States are exceedngliy fortunate in that we are not having an aggressor nation pouring bombs on our cities. However, we are preparing for such a thing and we are hoping that our defense program will be such that we will not experience the tragic repetition of what is going on in Europe. When trouble of any kind comes upon us, we are ever anxious to look for help. We crave sympathy; we seek to give condolence to the other fellow. We do not want to be alone or be left alone. We desire the company of others.

During the last World War, masses of people gathered together to try and forget what was actually going on. Rich and poor, young and old assembled in churches, schools and amusement places. Among these places were dance schools and teachers who operated ballroom schools had the largest classes in history. It was also during this period that a drastic change in ballroom dancing took place. Even after the armistice was signed, the crowds kept coming. It had become a fad to go places and dance. Tea dansants at hotels were popular. People just danced every chance they could. Is there, then, a possibility that this might happen again? In New England it seems that the youngest to the oldest are craving to take up ballroom dancing. Young men are joining dancing classes, saying they want to learn to dance before they are drafted. If this is an indication, then the ballroom dance teacher will have plenty to do for the next two or three years.

The increase of labor in factories in localities where government orders require the employment of men twenty-four hours a day brings the possibility of business for the ballroom dance teacher because it means larger pay envelopes and more men receiving them. When labor receives good pay, they do spend. It is the seriousness of it all that makes men and women crave companionship. What better way can they mingle than by dancing? Therefore, will the defense program stimulate interest in ballroom dancing? It already has shown some activity in ballroom dance schools and it should be a great help in the dance business.

•

### BALLET CHALLENGED AGAIN

One of our Connecticut members was engaged last year by a Recreation Board of her town to teach tap and ballet in the public schools "after hours." The classes became very popular and had the hearty approval of the Parent Teachers Association. This fall there seems to have occurred a difference of opinion between the Board of Recreation and the Board of Education. The Board of Education have openly condemned ballet dancing and have refused to permit it to be taught by our member, who does not want her name mentioned.

The point that is confusing is that they cannot give any definite reason why ballet is detrimental and some of the members of the Board of Education realize that their decision is wrong, but have stated that they have no authoritative proof that ballet is what dancing teachers know it to be.

Ballet is one of the oldest of dance arts. This is not the first time that Boards of Education have frowned on the teaching of dancing in public schools, and yet there is more dancing being taught in public schools now than ever before, so much so that it is causing concern with many teachers throughout the country who operate private studios as being serious competition. We have had the W.P.A. classes in schools to contend with. Many parent teachers associations have been sponsoring dancing classes in many cities for some time. Dancing lessons are taught at ridiculously low prices and in many instances they are given free.

The member affected by the ban placed on ballet feels that some authoritative confirmation on the benefits of dancing both from a recreational standpoint as well as that of health is badly needed.

It is probably caused by the fact that generally ballet does not get the publicity it should. When newspaper reporters "cover" our conventions, the only thing they seem to want is information about ballroom dancing. Writing about ballet as being beneficial to the training of children both physically and mentally is not "news" to the average reporter. Consequently "news" about ballet gets sidetracked.

Many wonderful books have been written about the ballet, but it is the general publicity that seems to be lacking. Those who teach ballet should endeavor to obtain as much publicity in the newspapers as possible.

•

### NEWS ITEMS

The Hotel Astor, New York City, has been selected as the headquarters for the 1941 Annual Convention of the Dancing Masters of America, Inc. It will be held the week of August 3, 1941. The Convention will be preceded by the Annual Normal School.

•

Miss Vida Godwin, of Galveston, was re-elected Dean of Women at the Pittsburgh Convention in August.

•

### AUGUSTA, GA.

Bert Bertram of Augusta had a very unpleasant experience during the summer months. After arriving in New York City, he was obliged to undergo two minor operations. During this time his studio in Augusta was completely flooded and his furniture and fixtures, including a piano, were ruined. A week before leaving New York someone broke the window of his car and stole his license plate. Mr. Bertram, however, reports that his health—and we hope his luck—is rapidly improving.

•

### CLEVELAND

Miss LaRue C. Hope, secretary of the Cleveland Ohio Club, sustained an ankle injury on Labor Day and has been laid up ever since. Miss Hope reports that three members of the Cleveland Club were married during the summer months.

•

Rosetta Bondak was married to Maynard Clyde Markell on Saturday, August 10, in the East Cleveland Baptist Church.

(*Continued on page* 24)

*The Board of Directors of the Western New York State Council of Dancing Masters. Seated, left to right*: Lorraine Abert, *President;* Catherine Goodreds, *Past President. Standing, left to right*: Mildred Pond, *Treasurer;* Dorothy Turner, *Secretary;* Norma Allewelt, *director;* Gladys Bliss, *director.*

# The Ballroom Observer

*A Forum of the Social Dance*

*conducted by*

**THOMAS E. PARSON**

There's been a dearth of news pertaining to the dance in the press of late, more especially of the social dance. This is not to be wondered at, and for two very good reasons. First of all, there just hasn't been much news of any import and, second, it would be hard to convince the city editor that any news about dancing is more important than those blood-curdling dispatches from Europe. And yet—perhaps by sheer accident—there crept into the news the other day an item which, more than anything that has been printed for a long time, proves that the world hasn't gone completely nuts. That item told of how, during one of those devastating air-raids over London, the occupants of a bomb proof shelter kept up their spirits with swing music and dancing.

There's also been a dearth of so-called new dances with titles suggestive of a glory-hallelujah-a-marching-here-we-come spirit. And, too, little if any attention, through the medium of terpsichore, has been given the current political situation. True, one bold, brave soul, Phil Osterhouse, of Grand Rapids, Mich., dared introduce a "Willkie Waltz," but that's the only one we've heard of up to now. One would naturally expect the country to be divided into two distinct camps, terpsichoreally speaking, with the Willkie Waltzers' battling the Roosevelt Breakdowners' to a finish. (Wonder if the waltz really is coming back?)

*An illustration from an old ballroom book.*

Even the movies have been rather quiet on the dance front for several months. There was an attempt, about a month ago, to herald Jim Cagney and Ann Sheridan as a second Astaire-Rogers, but the newspapers had enough fighting news at the time and the press-agent assigned to the job had to think up another one. RKO is about to release *Too Many Girls,* with Hal LeRoy and Ann Miller in the dancing roles. Not much there for ballroom fans except some nice shots of a Conga line. Incidentally, the Conga is giving Squares and Rounds a tussle for popularity. It's lots of fun, and there are some swell records just released that'll make your crowd get slap hippy in no time. We suggest a few Paul Jones figures, with Conga's bom-bom-bom-THUMP applied.

All in all, and notwithstanding the fact that recent publicity has been negligible, ballroom business this season is satisfactory. Reports from teachers the country over emphasize an increase in both classes and private lessons, but more particularly the increase has been in group work. Churches, schools and other centers of community activity which have heretofore shunned the social dance have, by popular demand, been compelled to provide for their followers instruction in practically all types, including Squares and Rounds and Folk dances.

Which reminds us that now is as good a time as will ever present itself for this department to resume its discussions on a subject which, if followed through to a successful culmination, will enable the dance teaching profession to enjoy not only increased business but added prestige as well. That subject deals with the inconsistency and differences of opinion insofar as the basic elements of dance training are concerned; or, in other and plainer words, the almost absolute lack of any form of standardization of teaching methods and universal terminology. In this particular respect no other phase of education can compare with the dance teaching profession.

We are not concerned chiefly with the reason why such a state of affairs exists; rather, it is its resultant effect on not only the profession but the public as well that gives cause to view the situation with something closely akin to alarm. And, if those of us who choose to insist that training in any phase of the dance is a necessary part of a person's education are really serious when making that statement, then it's high time that we do something about it.

A glaring example of the effect already in evidence on the student was apparent at the recent Harvest Moon Ball in New York City. For instance, there were entrants in the Rumba finals who based their patterns on "open-close-open," and there were others who had been trained to commence with and adhere to the "open-open-close." Others merely wiggled their hips and trusted to luck—and their own personality. The same was true in the Waltz finals—some two-stepped, some actually waltzed, and at least one or two barely managed to keep time with the music being played with accented steps falling where they would.

Understand, please, these varied interpretations of the Rumba and the Waltz took place at the *finals.* Each of

(*Continued on page* 23)

## GRAPEVINE

(*Continued from page* 13)

IS MARC PLATOFF contemplating severing his connection with the Massine company? Rumor has it that he is spending all of his time trying to line up a musical for himself.

•

AMERICAN JUBILEE is going on the road for a thirty week tour as soon as the New York World's Fair closes October 27. Catherine Littlefield, its choreographer, is also having a ten weeks' tour of her own Philadelphia Ballet Company starting some time in November.

•

CARL CLEIGHTON (Littlefield) will desert ballet to become an aviation instructor for the U. S. Army. His fiancee, Norma Gentner, had to leave *Jubilee* early in October because of trouble with her ankles.

•

MARIE JEANNE, prima ballerina of the Ballet Caravan, who appears with Massine's Ballet Russe as guest artist in the ballerina part in Balanchine's *Serenade,* has been replaced in the Ford show, *A Thousand Times Neigh,* by Elise Reiman, former soloist with the American Ballet.

•

LEONARD WARE and Jack Potteiger, formerly of the Philadelphia Ballet and more recently of the Ballet Theatre, are currently appearing at Radio City Music Hall.

•

CHARLES EWING, formerly of the Ballet Theatre, is now with the San Carlo Opera Co.

•

DANIA KRUPSKA, Louise Fornaca, Marie Grimaldi, Yvonne Patterson and Pauline Kaye are currently featured as soloists at Radio City Music Hall.

•

THE LITTLE DOG LAUGHED, starring Paul Draper with dances by Chester Hale, closed in Atlantic City without ever reaching Broadway.

•

HOLLY HOWARD, for the past two years at the Music Hall, is now in *DuBarry Was a Lady.*

•

ALBERTINA RASCH is doing the dances for the yet as unnamed show that will star Gertrude Lawrence. It goes into rehearsal November 15. This will give Mme. Rasch two shows on Broadway as she did the dances for the Ed Wynne show.

•

MARJERY FELDING is doing the dances for the new Leonard Sillman show, which is New Faces with a new name—not yet announced! The call was for girls not less than five feet eight inches tall! Flower, formerly known as Kosloff's Flower, and Johnny Kay are two of the featured dancers.

MARLYNN AND MICHAEL, who ran up a record of three sensational years as the only ballroom team featured in New York's popular Rainbow Grill, are now appearing at La Martinique, one of New York's newest and smartest clubs operated by Dario, formerly of the team of Dario and Diane. Their premiere October 16 was a gala occasion.

•

ANTONIO TRIANA is rehearsing in Mexico with Carmen Amaya of the famous family of Gypsy dancers of Granada.

•

VICENTE ESCUDERO and Carmita are expected to arrive in New York sometime this month with a full company providing they are all permitted to leave Spain.

•

THE SPANISH GYPSY team *Los Chavalillos Sevillanos* have been booked into the Waldorf-Astoria.

•

KURT JOOS and SIGURD LEEDER are reliably reported to be in English internment camps, although they had both left Germany years ago and had gone so far as to apply for citizenship papers in England. It is said their papers were within six months of being granted when the war broke out. The Joos Company, meanwhile, is in South America and as no tour has been arranged for the fall it is doubtful what its fate will be.

CHARLES DICKSON, the brilliant young dancer from Altoona, Pa., who has been with the Ballet Russe the past two seasons, is now with the Ballet Theatre. Hubert Bland, Dick Reid and Newcomb Rice have also joined the Ballet Theatre, having left the cast of *Louisiana Purchase* to do so. Nana Ruth Gollner, now a blonde, is back with the company as prima ballerina, and Marjory Moore, a Carmalita protegee, will be a soloist as will Katherine Sergieva.

•

AUBREY HITCHINS, Alexis Kosloff, Sava Andrieff and Remington Armstead are four of the male dancers chosen for the Metropolitan Opera Ballet Company this season. Joseph Levinoff will be a soloist with the group.

•

MIKHAIL MORDKIN will start rehearsals for a production of *Coppelia* to be presented at Carnegie Hall. The rumor is that he is organizing a cooperative ballet company.

What was the first ballet composed by Michel Fokine? . . . and when?

Who is Lucia Chase?

Where was Danilova born? . . . and who were her parents?

What is the fascinating story of Shabelevski's life? . . . Where is he now?

For the answers to these questions—see page 22.

**DANCE THEATRE SERIES—Sun. Afts. at 3:30**
Katherine Dunham & Group—Nov. 10th; Carmalita Maracci—Dec. 8th; Argentinita and Company—Dec. 22nd; Louis Horst, in a lecture-demonstration, assisted by members of Martha Graham's Group—Jan. 12th; Angna Enters—Jan. 19th; Benjamin Zemach & Group—Feb. 2nd; Paul Draper—Feb. 23rd; Doris Humphrey—Charles Weidman & Group—April 27th.
Subscription Rate: $5.00 for 8 recitals
$3.00 for dance students
ALSO: Morning, Afternoon & Evening classes in the Technique of the Modern Dance, for adults & children.
Y.M.H.A. DANCE CENTER
92nd St. & Lex. Ave. ATwater 9-2400 N. Y. City

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"Dynamic duo . . . repeated the popularity . . . won . . . a year ago . . . Rounds of applause . . . numbers . . . as powerfully patterned and as colorfully picturesque as they were exciting." *Toronto Globe and Mail*
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"Finest of the series . . . to my mind . . . the finest of all performances . . . peerless, imaginative originality . . . gusts of laughter . . . pure poetry . . . surely ranks with Pavlowa and Mordkin." *Times Herald, Washington, D. C.*
Representative: Isadora Bennett—Empire Theatre Bldg. 1430 Broadway New York City
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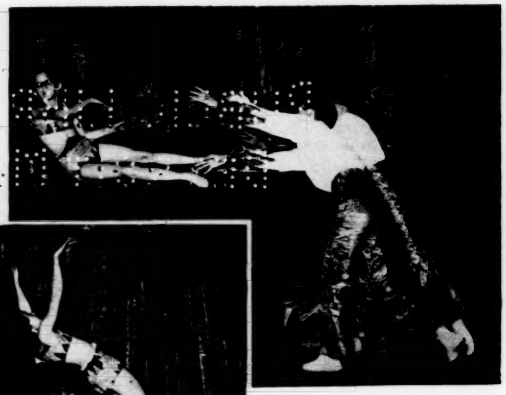
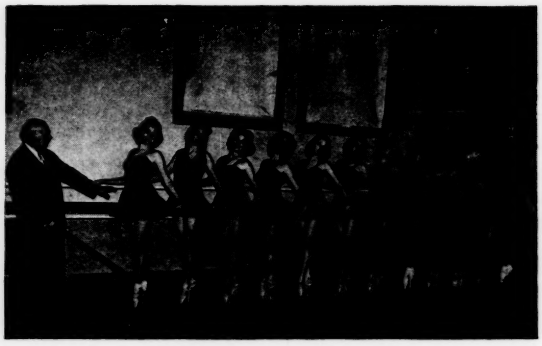
2 West 45th St. New York

THE CHICAGO OPERA COMPANY
PRESENTS
BALLET THEATRE
Six Weeks — Limited Engagement — Twelve Performances
THURSDAYS AT 8:15 P.M. — SUNDAYS AT 3:30 P.M.
Gala Opening, Sunday Evening, November 3, 8:15 P.M.
Formal Closing, Matinee and Evening, December 15.
By Special arrangement, Ballet Theatre Choreographers will design and stage new opera ballets for the repertory of the
CHICAGO OPERA COMPANY
*Preceding the regular New York Season in January*



*The two pictures at left demonstrate the beginning (top) and end (left) of an adagio throw as taught by* GRACE BOWMAN JENKINS of Decatur, *Ill., and demonstrated by her pupils. Left are Junior and Joan Boughton; top are Joan Boughton with Bill Clark and Jack Greenwood.*



VERONINE VESTOFF, *former partner of Pavlowa, instructing a class in his New York studio.*

• NEW YORK, N. Y.—Boris Novikoff's Russian American Ballet plans to give performances in November both here and in other cities. The program will include classical, modern and new television ballets: *Americana, Roumanian Rhapsody* (Enesco), *Unfinished Symphony* (Schubert), *World Resurrection* (Rachmaninoff), *Sorotchints Fair* (Moussorgsky), *New Carnival* (Strauss), *Miracle* (Rubinstein), *Coppelia* (Delibes), *Symphony* (Beethoven).

•

MME. LA MERI, co-founder with Ruth St. Denis of the School of Natya announces a lecture on *The Moorish Dance in Spain* with explanatory dances for Tuesday Night, October 15.

•

Bhupesh Guha and Sushila, Hindu dancers, gave a program of Hindu dances for the assembly of the Centenary Junior College, Hackettstown, New Jersey, October 11. The program was both educational and entertaining with religious, classical and folk dances presenting a cross section of Indian life. They were assisted by a company of East Indian musicians.

•

Helen Tamiris announces the reopening of the School of the American Dance with classes for beginners, intermediates, advanced, professionals, teachers, actors and those who dance just for recreation. Miss Tamiris is also planning a series of studio recitals this winter.

•

*The Hither and Thither of Danny Dither,* a new full length opera ballet by Alex North and Jeremy Gury will be the first offering of the Performance Group, organized by the YMHA for a number of selected dancers who wish to train for professional purposes, in the Dance Centre of the YMHA in December.

•

The American Square Dance Group whose leader is Margot Mayo held another Open House Party October 12.

•

Vincenzo Celli is the new ballet master at the Chalif School of Dancing, replacing Alexis Dolinoff who has returned to the Merriell Abbott School in Chicago after a successful summer season of teaching there. Celli is well known as a Cecchetti exponent, having succeeded the great maestro as ballet master at La Scala at his express wish, and for his solo performances in this country. He was ballet master with the Ballet Russe on tour last year.

*Center left:* BEATRIX ADELLE WELLS, *head of the Little Studio, West Haven, Conn., and director of her own all-girl orchestra, The Yankee-ettes. Below:* DOROTHY KIDDER, *who has had her own studio in Batavia, N. Y., for fourteen years.*

•

Irma Hart Carrier spent the summer teaching for Carlos in his New York studio and returned in late September to open her Havana, Cuba, studio.

•

Hanya Holm officially opened her school September 30 with classes for both men and women in addition to professional courses and classes for children and laymen.

•

Helen Priest, Henrietta Greenhood, Ann Hutchinson and Janey Price are heading the Dance Notation Bureau whose chief aim is to standardize the notation which is based on the Laban method and to simplify it so that it will be legible and understandable to all. An important project of the bureau is the formation of a library where outstanding dance compositions of different styles and periods will be available to all who are able to read dance script.

•

The Vilzak-Shollar School of Ballet, headed by Anatole Vilzak and Ludmila Shollar, both outstanding artists of the St. Petersburg Imperial Maryinsky Theatre and the famous Diaghileff Ballet, is the newest addition to the list of ballet schools in New York. In addition to a full course of ballet training for children, beginners, intermediate advanced and professional students, a course for balletomanes has been introduced. This course is taught by Mme. Shollar and is designed to acquaint the ballet lover with the rudiments of ballet technique. Another innovation is the Professional Students' Card which entitles the holder to take classes at his convenience. Mr. Vilzak has been appointed official teacher for the Ballet Russe de Monte Carlo company, and in addition to that, fifteen principals of the Ballet Russe formed a group to take master classes with Mr. Vilzak at the school. The general manager of the school is Anatole Chujoy.

•

More than 100 ballet aspirants from eight states vied for the scholarships offered by The School of American Ballet October 5 and 6. Each entrant was given an audition on Saturday and was then assigned to one of the three classes reviewed by the judges on Sunday. The classes were subdivided

# Student and Studio

LINCOLN KIRSTEIN *of the School of American Ballet awarding scholarships to the winners in the school's recent competition while Marie Jeanne, ballerina of the Ballet Caravan and currently appearing with the Ballet Russe in Balanchine's Serenade, looks on (second from left). The winners are: Brunhilda Rocque, Tanaquil le Clerq, Lee Joyce Mandel, Marjorie McGee and Sally Pearse.*

to beginners, intermediate and advanced. The judges included Pierre Vladimiroff, Kyra Blanc, William Dollar and Muriel Stuart of the school's teaching staff and Lincoln Kirstein and Vladimir Dimitriew. "The school's original intention," Mr. Kirstein stated, "was to give only three scholarships. But in view of the good material present it was finally decided to make five awards." The prize winners were: Brunhilda Roque, age 12, a Puerto Rican; Tanaquil LeClerq, 10, of Manhattan; Lee Joyce Mandel, 13, and Marjorie McGee, 10, both of Brooklyn, and Sally Pearse, 10, of Larchmont, N. Y. In addition the judges also gave "permission to study" to 13-year-old Jack Claus of Cleveland, one of the two boys who entered the competition. Jack proved to be a much more finished dancer than any of the girls, so he was placed in a special class.

●

James Donnelly has gone to Oklahoma City to take charge of the tap department of the Kathryn Duffy School. He formerly appeared in vaudeville and in many Broadway shows, being best remembered in his own acts and those with Frances Pritchard, De Lyle Alda and Jay C. Flippen, which played the B. F. Keith and Keith-Orpheum circuit for five years and in *Keep Kool*, the Greenwich Village Follies (1924-25), the Harlan Dixon part in *Kid Boots* and the Jack Haley part in *Good News* following which he returned to vaudeville in an act with Inez Courtney. For the past five years he has been teaching in and near New York City and has taken an active part in the Dance Educators of America of which he is first vice president.

●

The war has brought to our shores Mme. Platova, a distinguished artist who was trained from childhood by the great ballet mistress Mme. A. Nikolajeiva at the Imperial Theatre in Moscow and the Nelidova Ballet School. Mme. Platova produced many successful ballets in Europe and was recently stage producer of the National Scala at Copenhagen. Mme. Platova is teaching at the Cansino Studio.

●

The annual Bazaar for the Benefit of the Jane Harriss Hall Scholarship Fund will be held at the Three Arts Club November 8 and 9. There will be dancing, movies, entertainment of various kinds and refreshments.

Julia Hudak has returned from Montreal to join the teaching staff of the Academy of Allied Arts.

*—Seymour*

TRUDY GOTH, *teaching at the New School of Social Research, New York, this season.*

• RIVERDALE, N. Y.—Ethel Conte announces classes in development work for children at the Riverdale Presbyterian Church. Mrs. Conte's work stresses relaxation, balance, coordination, posture and creative work.

• GLENDALE, L. I.—Dorothy Kaiser taught acrobatics at the one-day open session of the Dancing Teachers' Club of Connecticut, and was so successful that she has been asked to return for the October meeting. Miss Kaiser took one of her pupils, Dorothy Krepple, to demonstrate for her. She is program chairman of the New York Society of Dancing Teachers this year and reports that her activities on behalf of the society and the large enrollment in her own school are keeping her very busy.

• SOUTH ORANGE, N. J.—Leona Turner reopened her school here on September 9 with Thelma Haywood, formerly of the Roxy Theatre, as assistant teacher. Many of Miss Turner's pupils are winning new laurels, among them Marcella (Peggy) Powers who has been touring with Sinclair Lewis the past season, and Betty Hull of American Jubilee who will go to Hollywood soon.

• HARTFORD, Conn. — The Dancing Teachers Club of Connecticut had a distinguished faculty for its one-day open session September 22. The meeting was held at the Walter U. Soby Studio and the faculty consisted of Nadia Gueral of New York for children's work and ballet; Dorothy E. Kaiser of Glendale, Long Island, for acrobatic and tap novelties and Donald Sawyer of New York for ballroom.

• ARLINGTON, Mass. — The Curry School of Dancing announces the addition to its teaching staff of Harry Hamilton, last year's feature dancer with the Metropolitan Opera Ballet. Mr. Hamilton will teach ballet and modern.

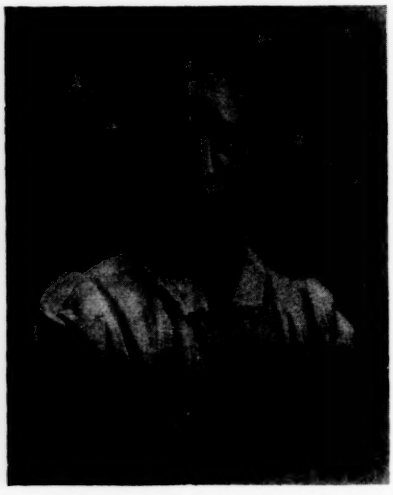
• BOSTON, Mass.—Harry Coble, formerly with Ted Shawn, will be associate teacher to Hans Wiener this year. Mr. Wiener himself will direct a course of modern dance at the Leland Powers School of the Theatre in addition to his work in his own studio and as head of the dance department at the Mary C. Wheeler School in Providence, R. I., and the Stuart School in Boston.

• HYDE PARK, Mass.—The Lillafrances Viles School of Dancing resumed classes the first week in October. Miss Viles also re-

JERRY MOON, ELOISE DUNGAN *and* TOMMY ANDERSON *as Artist, Village Flirt and Lieutenant in a recent production by the Kingsbury Dance Group, Dallas, Texas.*

THE DOUGHERTY SISTERS, *who are celebrating their tenth anniversary of teaching in their own studio in Chester, Pa., this year. The Dougherty Sisters began teaching twelve years ago for the Ladies' Auxiliary of the K. of C.*

ELIZABETH BRYANT COMBS *and her partner,* BENNETT MARSHALL, *who are now established in a new studio in Nashville, Tenn.*



IRMA HART CARRIER *of Havana, Cuba, who taught at the Carlos Studios in New York this summer and has now returned to Havana to open a studio in more spacious quarters in the Vedado residential section.*

sumed her classes in the Outside Church and the Meetinghouse Hill Dorchester Class for "teen agers" in ballroom deportment had their initial meeting. The Minister, Robert Storer and Mesdames Edwin Hastings and Calvin Hazeltine were in the receiving line. This year there will also be Wednesday evening adult classes in ballroom dancing in this historic church. Under the sponsorship of the Rev. and Mrs. Lawrence Abbott and members of the Mothers Study class a large group of high school students enrolled for the Fortnightly Assemblies at the Parish Hall, Roslindale and the Dix Street Dorchester Church announces its first dance party for October 31 with the Rev. and Mrs. Carl Seward in charge. Other clubs and lodges are arranging for time either at Miss Viles' studio or in their own headquarters. On October 15 a number of Viles students performed at the Open House of the Dorchester Branch of the Eastern Star. Doris and Elaine Peterson were in charge of the program assisted by Charlotte Nilson, Charles Tiews, Betty Beake, Rice Sisters, Sally Arline Leonard, Ruthie Beake, Elsie Frances Woodman and many others. Jerre McDougald, of Wrentham, another student of the school is arranging the dances for some very small pupils in the local schools in Wrentham.

• WORCESTER, Mass.—Dolores Magwood reports an excellent enrollment for all classes in her school. Miss Magwood has been particularly successful in special classes in baton twirling and finds an enthusiastic response among the pupils for this work.

• PROVIDENCE, R. I.—After a summer spent studying in New York and Boston, Elsie T. Olsen reopened her studio here September 28. Mrs. Olsen has been re-engaged to teach in several public schools this fall. During the summer Thelma Martin, a nine year old pupil of the studio appeared several times on concert programs and has returned to the studio to continue her studies. Margaret Cooper, winner of a year's scholarship at the studio for selling the greatest number of recital tickets, has never missed a lesson since she began studying. Her sister Lucy is following in her footsteps.

• OMAHA, Neb.—The Edward H. Fish Studios were reopened for the fall term with a reception and tea September 22.

• CHICAGO, Ill.—The first meeting of the season was held by the Chicago National Association of Dancing Masters in the Casino Ballroom of the Congress Hotel, October 6. The faculty included Ermie Schultz, Hal Christian, Virginia Zimmerman and Louise Ege.

•

Alexis Dolinoff, ballet master, Dick Barstow, associate producer and head of the tap department, James A. Rozanas, head of the acrobatic department and the Misses Alvera Walker and Melba Cordes, as assistants to Miss Abbott comprise the fall teaching staff of the Merriel Abbott School.

• MUNCIE, Ind.—Marjorie Jeanne announces the progress of the following pupils: Chester Horn, after appearing with many leading orchestras including Ozzie Nelson, Barney Rapp, Kenny Baker, etc., was called to Universal to make a movie; Jane Gruwell and Katherine Tyler are appearing at the Cocoanut Grove in Boston, Mass.; Fred Ullom is on tour with the Aristocrats.

• COLUMBUS, Ohio.—The Dance Masters of Columbus, organized in October 1939 closes its first year with all but one school in the city as members. The major work accomplished by the club thus far, and one that might be the envy of other clubs, is the standardization of rates: $1.00 per class lesson for tap, ballet and acrobatic; $2.00 each for half hour private and $1.50 for half hour semi-private. Ballroom classes are $5.00 for 10 lessons, payable in advance; $1.50 each for half hour private lessons (or $6.00 for a course of five half hours) and the same rate for semi-private ballroom lessons. The club plans a one-day convention November 3. At a recent election Oscar Conrad was re-elected President and Jimmy Rawlins was re-elected Secretary with Gilbert Ervin as Treasurer. Member schools are: Jimmy Rawlins Studios; Oscar Conrad School of Dancing; Jack Sherick, Gilbert Ervin and Jorg Fasting of the Fasting School of Dance; Mary Curl Dance School; Luis Felicia, Helen Martin and Marie Ott of the Powell-Ott Studios; Stella Becker Studio; Emerson Ludwig School of Washington C. H.; Mary Van Gilder Studio; James Naulty and Dorothy Bloom of the Beaux Arts Studios.

• GRAND RAPIDS, Mich.—Phil Osterhouse of this city was the originator of the Wendell Willkie Waltz which was one of the outstanding hits of the Chicago National Association of Dancing Masters Convention and won the club and its originator reams of publicity. One of Osterhouse's pupils, Marie Griffith, 14, won first prize at the Michigan State Fair Amateur Contest in Detroit and was rewarded by a plane trip to the New York World's Fair and an appearance at Radio City Music Hall.

• BIRMINGHAM, Ala.—Violet Nappi, well known teacher of this city was married to Erwin W. Mackey last February and is now living in San Antonio, Texas. She completed the season in her Birmingham studio, winding it up with a successful recital May 23. Before her marriage Mrs. Mackey had studied frequently in New York with Mme. Serova, Albertina Rasch, Billy Newsome, Ned Wayburn, Jaun Beaucaire, Jack Manning, Carlos and Serge Oukrainsky.

## CALIFORNIA

### *by* DORATHI BOCK PIERRE

• LOS ANGELES, Calif.—Bronislava Nijinska is continuing with her work with young dancers, hoping to gain a nucleus for a permanent ballet company similar to her ballet group in Paris.

•

The Pasadena Civic Ballet Association with Virginia Stewart as executive secretary and Kurt Metze as ballet master and artistic director, has been formed to provide opportunity for Pasadena dancers and to act as public sponsor for the Civic Ballet Group.

•

Virginia Johnson has been named dance director of the Maria Ouspenskaya Studio of Dramatic Art.

•

Serge Oukrainsky has returned to open his fall classes after teaching at the annual convention of the California Association of Teachers of Dancing in San Francisco.

•

Helen Chenel, formerly premier danseuse of leading opera companies and a featured dancer at the Casino de Paris and the Theatre Eduard VII will have charge of advanced ballet, adagio and productions with Trinidad Goni this winter.

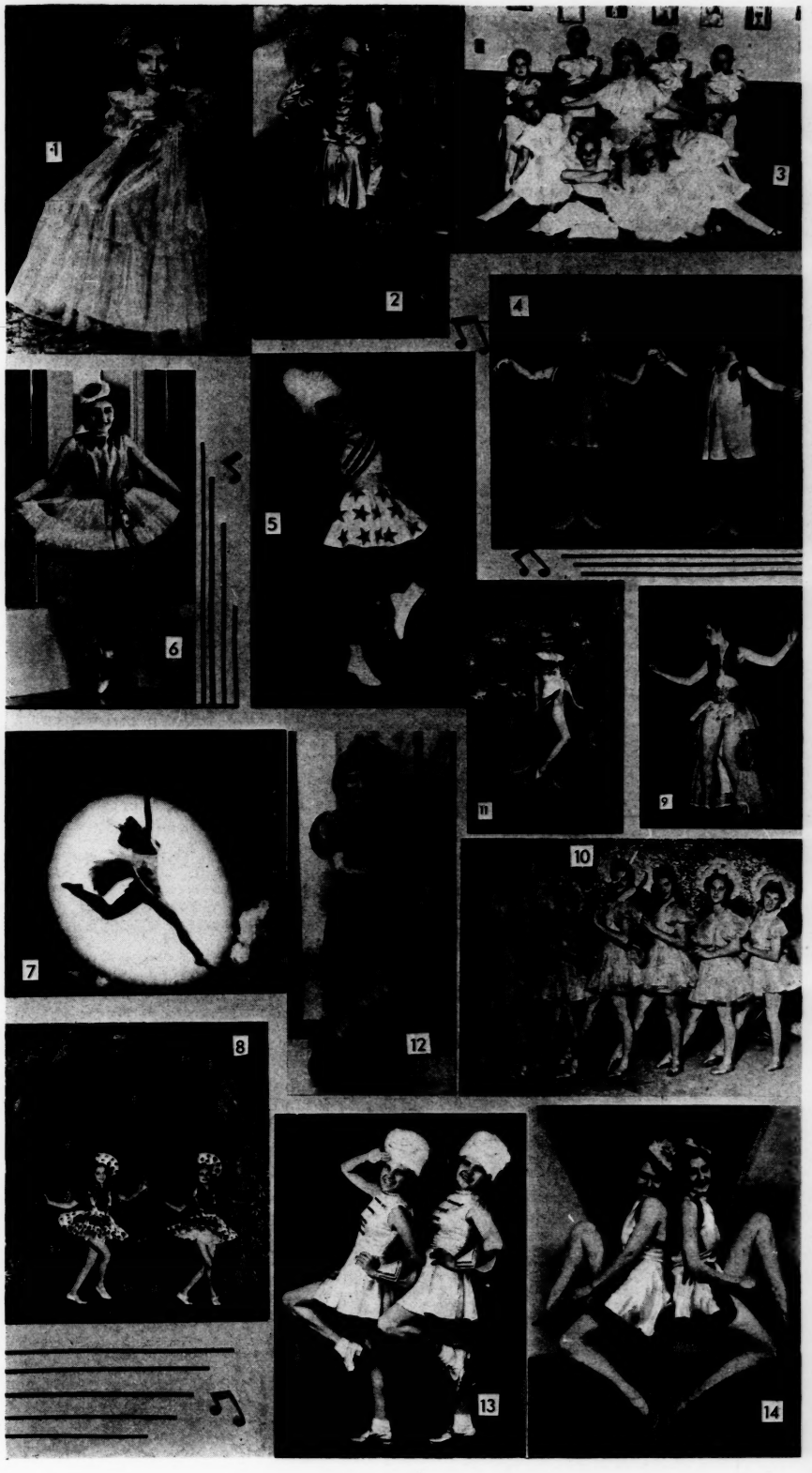
•

Mary Grace Mohn has joined the faculty of Arthur Prince's new studio, to teach ballet. •

Shari Deeds has joined the staff of the Wilshire School of Dancing as Ballet Instructor.

# ★ Honor Roll

*Among this month's Honor Students are:* 1. *Ann Marie DiZazzo, one of the youngest students at* LARRY SIMOND'S MODERNISTIC STUDIOS, *Providence, R. I.* (*photo—Sully*). 2. *Charlotte Ferris, talented tap pupil of the* ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J., whose impersonation of "Miss Muffet" in the annual revue was well received.* 3. *Gary Hartman, Walter Maycher, Edwin Fenstermaker, Raymond Fenstermaker, Loretta Butchko, Mary Anne Strabley, Doloros Kudrich, Jimmie McCombs and Mary Anne Jascovic, students of* BESS NEWTON BROWN, *Warren, Ohio.* 4. *Cynthia Mann and Charlotte Raetzer, talented students of* SUSANNE SAWYER, *Montclair, N. J.* 5. *Nancy Reid, baton twirling-roller skating tap dancer of the* GLADYS D. BLISS SCHOOL OF DANCING, *Rochester, N. Y.* 6. *Marie Ruggieri, student of the* LATHAM SCHOOL OF DANCE, *New London and Waterford, Conn.* 7. *Mary Louise Study, pupil of the* KOLP SCHOOL OF DANCING, *Richmond, Ind.* (*photo—Roy Hirshburg*). 8. *Joan Bushemi and Elaine Cannon, "Tapping Belles" at the* LOU-ELLEN SCHOOL OF DANCE, *Philadelphia, Pa.* 9. *Audrey Klein, professional pupil of the* FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J.* 10. *Claire Jacobson, Marilyn Bryson, Edna Mae Powers, Emily Jacobson, Barbara Stein, Marjorie Porter, students of the* HASKELL-PETERSON DANCE STUDIO, *New Rochelle, N. Y.* 11. *Sammy Huston, 11-year-old student of* LA DELLE OGBURN, *Houston, Texas.* 12. *Little Ruth Beake, who completed a class course with perfect attendance for the past season at the* LILLAFRANCES VILES SCHOOL OF DANCE, *Hyde Park, Mass.* 13. *Peggy Casey and Aline Stubbs, talented pupils of the* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La.* 14. *Liane and Estelle, professional sister team from* PETROFF SLABY DANCE STUDIO, *Milwaukee, Wisc.*




## DANSEUR

(*Continued from page* 14)

"It is absolutely necessary," the officer insisted, "that you stay here to identify the culprits. I am so sorry you must miss your boat. There will be another."

His words were final. Jack and I sat down on the hard bench to count off the flying minutes. We imagined the homeward-bound ship slipping out of the harbor with the company aboard—while we sat stranded in a South American police-station. How would we ever get back to the States?

Six-fifteen. We watched the hands move slowly across the dial of the station clock.

Six-thirty. Precious time passed quickly. In a half-hour the Voltaire would be sailing for New York. The rest of the company would be safely on their way homeward. Even now it was very doubtful whether a taxi could get us to the dock in time to get aboard the departing ship. We continued to plead with the stubborn officer. We told him we didn't care whether the thieves were ever caught or not. After all, who took the jewels, the thieves, or us? No use. Brazilian justice must be served.

"I am sorry," the officer repeated with annoyance, "you must stay here until the criminals are brought in. We cannot identify them without you."

Six-fifty. Our boat to America would leave Brazil in ten minutes.

(*Continued next month*)

## DANCING AND THE DRAFT

(*Continued from page 7*)

and untrained. Through ballroom dancing the muscles of the feet and legs may be strengthened, so that the recruit will find marching a pleasure, instead of a painful duty.

So, would it not be a good idea to interest the boy who is going to training camp in ballroom dancing? He can certainly have fun with it during his leisure hours in camp; he definitely needs the building up of the foot and leg muscles, and he will find it a "must" when on leave. There is no doubt that there will be a revival of dances for the enlisted men and officers.

The Government, itself, is planning on various forms of diversion for the young men in the training camps, so why not take advantage of the opportunity to build more business in our schools?

Having, then, trained both girls and boys, what further can we do? The logical idea would be to find a place where, under proper conditions and supervision, they may dance together. Supervision is very definitely a necessity, as we must not forget the fact that the drafted boys are a cross-section of young American manhood, and many of the lads have not had the advantages that others have had, in proper training, discipline, or travel. The very fact that they will be on leave from the rigid rules of a training camp adds to that necessity.

So, we may turn the draft to advantage in our schools, or at least, through our schools, by the re-introduction of the Tea Dance, or The Dansant, as it was formerly called. At Pershing House, a Canteen for Officers on Madison Avenue, New York, during the World War, such Tea Dances were a part of the daily program, and were extremely popular. We must not lose sight of the fact that when a boy comes home from training camp on leave he has the whole day to himself, and he wants diversion for the entire day. Time suddenly becomes very precious. By inaugurating Tea Dances we can help him pass part of the afternoon very pleasantly with good dancers, and at the same time help to popularize ballroom dancing. Teachers not equipped to handle these affairs may make arrangements with local hotels, or with organizations which have large club rooms, with kitchen facilities. Exhibitions may be given as part of the afternoon's program, thereby offering an outlet for teams studying in the schools.

Dance contests may also be held to further gain the draftee's interest. There has been ample proof that contests inspire a desire in the contestants, and also the spectators, to improve their dancing, posture, and style.

Therefore, it seems probable that the draft may be turned to advantage if we give a little thought to it in connection with our schools of ballroom dancing.

## BOOK REVIEW

DANCE WE MUST, by Ted Shawn.....$1.50

The fruit of his many years as a teacher and dancer and, more important, a leader in all things progressive in dance development, was given to the students of Peabody College in a series of lectures delivered by Shawn during the 1938 summer dance session. These lectures, in turn, are here distilled into essays of inestimable value to student, teacher and layman, for in his own concise way Shawn, starting with a chapter titled *Why Do We Dance?* deals with: *The History of the Dance, The Dance in Religion, The Relationship of the Dance to Music, The Dance as a Language, The Dance in Education, The Pedagogy of the Dance, Folk and Ballroom Dancing, Ballet, Dancing for Men* and then looks into *The Future of the Dance.* He speaks with authority on subjects in each of which he has earned the right to be authoritative. This is a book which is necessary to every dance library. C. D. D.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*Answers to Questions on page 17*

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## TAHITIAN UPA-UPA

(*Continued from page* 11)

built, and exceedingly lithe, Tutaha, joy and confidence in his movements, began circling Tetua. Flipping his heels upward from each quick step, his bent knees would fling outward, augmenting the rhythm given the swaying skirt by the oscillating hips. Beating her own counter-rhythm to his obligato and weaving her arms in patterns of half-forgotten symbolism, Tetua turned in place to face her partner.

Their response heightened by the challenge of the previous teams, they strutted, quivered, and undulated at an exhaustingly furious speed. Squaring his shoulders, Tutaha opened wide his arms—so close did Tetua move to him, it seemed they might embrace, but vibrating visibly every muscle in their bodies, they each sank to one knee and climaxed this remarkable performance with a gesture of wild abandon as the musicians struck a strong note and ended abruptly but customarily on the next to the last beat in the measure.

*Printed by courtesy of the CLUB DIAL and copyrighted by the Contemporary Club of White Plains, N. Y., Inc.*

## BALLROOM OBSERVER

(*Continued from page* 16)

the contestants had run the gauntlet of previous contests, and had qualified for the right to appear in the finals. Of course, one might now put the question: "Who were the judges at the semi-finals?" But that would be beside the point; however, it is plainly evident that the semi-finals adjudicators were not all of them heartily in accord with each other in the matter of simple fundamentals. Or, one might even venture the opinion that at least some of them had never been trained in the simple fundamentals.

The dance teaching profession is cluttered up with too many self-acclaimed authorities, too many who dwell in constant mortal fear that their own shortcomings will eventually be brought to light. What difference can it possibly make whether or not the proper approach to Rumba is based on the two-step or the waltz-step? But for heaven's sake let's all get together on one or the other and stop calling each other names not fit to print.


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## CONVENTIONS

(*Continued from page* 10)

tions and immediately following the convention sailed for Tokyo, Japan, where he is going to teach.

Nancy Jackson taught Modern technique, emphasizing combinations of falls and leaps; and Margaret Ketchum taught an authentic Hawaiian Gourd dance, *To You Sweetheart, Aloha,* teaching the gesture meaning of each word, as well as the gourd accompaniment.

## D.T.C. OF B.

The Dancing Teachers' Club of Boston, Affiliated Club No. 7, Dancing Masters of America, held its seventeenth annual convention at the Bradford Hotel, Boston, September 3, 4, 5, 6 with an outstanding faculty and a gratifying attendance.

A remarkable number of well known teachers were presented in the four day period with such enthusiastic response that it is difficult to decide who were most successful or popular. The Tarasoffs shared ballet honors with Mme. Hilda Butsova and Mme. Sonia Serova, who was billed as a teacher of children's dances and whose original numbers won her an ovation; Johnny Mattison, Bill Pillich and Jack Stanly vied for first place in tap; Charles Weidman for modern; Naomi and Ethlyn Gilooly and Jack Stanly in acrobatic; Alberto Galo for exhibition (assisted by the capable and lovely Giralda) and Miriam Marmein who replaced Walter Camryn who was unable to be present, all contributed brilliantly to a well-rounded program. Benjamin B. Lovett, Henry Ford's dancing master, taught old time dances to classes that were always large and eager as were those for the long list of ballroom teachers—Mrs. Evelyn Hubbell, Albert Butler, Don Le Blanc, Hazel Boone, Ruth Byrne, Russell Curry, Katherine Dickson, Christine MacAnnany, Myron Ryder and Doris Tower who had a special class in cotillions.

Under the capable direction of the convention chairman, Lillafrances Viles, the program ran most smoothly and the festivities were well organized. Thursday night was the annual Faculty Party, a gracious gesture which the Boston Club yearly extends to the faculty members and guests of honor. This year it was held at the Cocoanut Grove where the dancing and the entertainment were excellent.

Friday night was the occasion of the annual banquet highlighted by an entertainment sponsored by THE AMERICAN DANCER.

### PROGRAM

Lola and Andre and their Conga Dancers—(Courtesy of Alberto Galo)
Kay Galo.....Exhibition Rumba
Brett and Young.....Exhibition Ballroom
(Courtesy of Alberto Galo)
Sylvia and Christian.....Exhibition Ballroom
(Courtesy of Alberto Galo)
Jose Vega and Marquita.....Flamenco Dances
Miriam Marmein.....Mime
Harry Hamilton.....Ballet
The Four Co-Eds.....Acrobatic Quartette
Marc Bolero.....Mimic
Latasa and Lawrence.....Dance Team
Bill Pillich.....Tap


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## D.M.A. BULLETIN

(*Continued from page* 15)

CAROL VERNE and ELMER W. POWELL were united in matrimony in Woodland Hills Union Church in Cleveland on Saturday, August 17.

The same day Bette Kerr became Mrs. Gordon Dallas Gray in St. James' Episcopal Church in Painesville, Ohio.

### WEST HAVEN, CONN.

MISS BEATRIX ADELE WELLS, member of the Connecticut Club, was married to Leo A. Miller on Saturday, October 5, at the Christ Episcopal Church, West Haven, Conn.

### SAN FRANCISCO, CALIF.

The California Association, teachers of dancing, held their 19th Annual Convention at the Leamington Hotel, Oakland, Calif. It was a three-day convention starting Saturday, August 31, ending Monday, September 2. The faculty for the convention were: Serge Oukrainsky of the former Pavley-Oukrainsky Co., ballet; Vernon Russell, beginners' tap; Joseph Frederics, advanced tap; and Elisa Ryan of Los Angeles, ballroom dancing. A business meeting was held Monday afternoon, September 2. Election of officers took place.

### WASHINGTON, D. C.

The National Capital Dance Association Affiliated Club No. 17 held their first meeting Sunday, September 15, at the Adalaide Courtney studio. Michail Nicholoff taught ballet and Miss Miriam Prettyman taught ballroom. The next meeting will be held at the studio of Mrs. Ella L. Banks, Baltimore, secretary of the club. This is the first meeting to be held in Baltimore since the club affiliated with the D. M. of A.

An elaborate program is being prepared for the National Capital Dance Association's second annual one-day session which will be held November 17 at the Mayflower Hotel in Washington. On this program DMA president, Leroy Thayer, will make his debut as a convention teacher of ballroom dancing. Others on the faculty are: Hilda Butsova for ballet; Nadia Gueral for children's dances; Johnnie Mattison for tap and Benajmin B. Lovett for old-time dances.

### KANSAS CITY, MO.

The first meeting of the Heart of America Dance Association was held at the Gillespie-Sullivan school at Kansas City on Sunday, September 15. It was a business meeting and included the Delegate Director's report, discussions on plans to co-operate with the Kansas City Board of Education in after school recreation training. The club is carrying on a series of advertisements in the Sunday papers of Kansas City. The next meeting will be held November 3.

### CONN. CLUB No. 18

The Dancing Teachers Club of Conn. No. 18, held an open session at Soby's Studio of Dancing Sunday, September 22. Guest teachers for the meeting were Nadia Gueral, ballet; Dorothy Kaiser, tap; and Donald Sawyer, ballroom—all New York teachers. The program lasted nearly six hours and was well received. Walter U. Soby was master of ceremonies and Mrs. William Smiley, sergeant at arms. The next meeting is scheduled for Sunday, October 20, and will again be held at Secretary Soby's Studio.


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